# ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1976.

Location of original: The Tate Gallery, Milbank, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.

General

# Burlington Fine Arts Club

# EXHIBITION

OF

# THE WORKS

OF

# WILLIAM BLAKE

BORN 1757 : DIED 1827

TATE GALLERY
MILLBANK

Printed by
SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON
1876

300 81

# Burlington Fine Arts Club

# EXHIBITION

OF

# THE WORKS

OF

# WILLIAM BLAKE

BORN 1757 : DIED 1827

TATE GALLERY
MILLBANK

Printed by
SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON
1876

# INTRODUCTORY REMARKS.

WRITING these few preliminary pages to this Catalogue of Works by WILLIAM BLAKE, is a task of some little difficulty. All the former collections brought together in these rooms have consisted of works recommended to the connoisseur by certain pleasing qualities, regarding which there was little debate. Whether the locality represented was in Wales or in Cumberland, and whether it was painted in this year or in that, were the simple questions involved in describing the productions. But the name of BLAKE suggests other themes, and warns us that we must endeavour to do what is not very easily done at an hour's notice—to enter the sphere of thought of one of the most anomalous as well as potential natures that have ever appeared in English Arts or Letters. Either to understand or enjoy BLAKE's works we must, somehow or other, divest ourselves of several fixed ideas and preconceptions; we must utterly leave the sentimentality about landscape and the Japanese mania—the two leading characteristics of our day—and we must recognise, as the central truth in Art, the fact that the human body is the standard of beauty and power, and that beside the body and the soul within it and operating through it, there ought to be nothing of very great interest in this world. But further than this, as the Elohim said, 'Let Us make man in Our image,' so the beauty and power of

the human form is representative and typical of the perfect. It has been said:

'No more
Need Painting look back to its early names—
Memmi, Angelico, and Perugin,
Or others of the fresher morning prime
Of Italy: but let it rebaptise
In the font hollowed out by holier BLAKE
Most supersensuous of the sons of Art.'

And it is this supersensuous character that we must first introduce to the visitor. So few of BLAKE's works have been publicly exhibited that he may require to be warned against expecting representations of ordinary things, or, indeed, of things, facts, or natural appearances at all. The few pictures from the hand of our artist already seen, have indeed been among the most difficult to decipher, such as 'The Spiritual Form of William Pitt,' exhibited at Burlington House (Old Masters, 1871); and it is necessary also to say that difficulty in the understanding of BLAKE is confined to a very few of his productions. On the contrary, they are clear and explicit; only Spiritualities were to him Realities,—the only realities, as some metaphysicians have asserted them to be, only with a philosophical difference. The language of Art, he tells us, should speak from the imagination alone. He believed in, and acted from, intuitions and visions such as no artist ever before in any age asserted he saw or attempted to embody. He is therefore entirely unique as an artist, but in only a very few cases is he insoluble, or even difficult to understand. As a writer he is, on the other hand, but half articulate, partly from the misuse of terms in his prose writings. Let us, however, listen to what he tells us regarding his motives in designing and painting. He says:

'Natural objects always did and do weaken, deaden, and obliterate imagination in me.' . . . . . 'The man who asserts that there is no softness, and that everything is definite and determinate, has not been told this by practice, but by inspiration and vision, because vision is determinate and perfect, and he copies *that* without fatigue. Everything *seen* is definite and determinate. Softness is produced by comparative strength and weakness. I say these principles would never be found out by the study of Nature without con- or in-nate science.'

Here the reader will observe BLAKE does not mean by the word 'seen' that the object is visible to the eye, but that it is apparent to the mental vision, by interior light. Again:

'I have now discovered that without Nature before the painter's eye he can never produce anything in the walks of natural painting. Historical (poetical?) is one thing and portrait is another, as distinct as any two arts can be. Happy would the man be who could unite them! If you have not Nature before you for every touch, you cannot paint portrait; and if you have Nature before you at all, you cannot paint history. Nature and fancy are two things, and can never be joined; neither ought anyone to attempt it, for it is idolatry, and destroys the soul.' . . . . 'I assert for myself that I do not behold the outward creation, and that to me it is hindrance and not action. "What!" it will be questioned, "when the sun rises, do you not see a disc of fire, somewhat like a guinea?" Oh, no, no! I see an innumerable company of the heavenly host, crying, "Holy, holy, holy is the Lord God Almighty." I question not my corporal eye any more than I would question a window concerning a sight. I look through it, and not with it.'

An intellect so cut off from the rest of his generation, so raised above it by an endowment which defeated itself, so to say,—because Painting as an art is, after all, only the art of imitating the superficies of bodies, and through them expressing the differentiated life,—could have but small response. It is true, BLAKE painted the 'Canterbury Pilgrims' from Chaucer, and he tried to paint portraits, but these attempts at individual realities I put aside as of very secondary importance in considering the man and his place in Art. His life was consequently a life of hardship:

'My hands are labored day and night,
And rest comes never in my sight;
My wife has no indulgence given,
Except what comes to her from Heaven;
We eat little, we drink less,
The earth breeds not our happiness.'

Nor was his poverty mitigated in his old age, as it is to any artist who carries no mental weight, real or imaginary, but who can tint up a bunch of grapes, or stipple perfectly even a 'Stone from Mont Blanc.' Now-a-days,

when the destiny of painting is the embellishment of the dining-room, the higher the painter aspires the worse may be his reward, till the supersensuous artist oversteps starvation; and it was only his engravings that enabled BLAKE to live.

Poverty he did not mind; but, unknown to himself, the ligature of narrow means was against him. He lived, not in Judea and in the old times as the prophets did, where few clothes, and when fewer books were necessary, but in London, where the artist, as well as the man of science, needs a multitude of appliances, and in our day, when the *vates* may be considered extinct. 'I want nothing; I am quite happy,' he said when sympathised with; but we feel, in nearly every word he wrote, that he wanted many things; and, not being divine, but merely human, a naked Adam after the fall, though contemptuous of riches, he was greedy of fame, intellectually ambitious, impelled by 'the last infirmity of noble minds,' he asserted his own powers and excellences in a simple-minded way, very far from ordinary egotism, because such expressions had no ulterior object, his desire was, in his point of view, simply an act of justice. As he asserts, in his invective against chiaroscuro, 'I say again, O Artist, you may disbelieve all this, but it shall be at your peril.'

This deeply-seated determination to ignore the imitative charm of the painter's art was a remarkable characteristic, seeing there was so little of it in the practice of the day, until Wilkie made his appearance; but this increased upon him till the end of his life, when a purely scientific drawing, and a very simple tinting in water colours, sufficed to him. Moreover, it had nothing to do with the appreciation of *colour* as an element of Art: his colour in smaller matters, decorations on the pages of his poems, and so forth, is charming in the extreme, showing the finest sense and taste, and sometimes a subtilty in connection with darkness that is truly seductive, always, however, subordinate to the motive or intention of the design. His hatred of chiaroscuro was also a matter of principle; obscurity was to him a characteristic of Hell, and was not to be admitted except to express an infernal sentiment; the luminous white limbs coming out against a background nearly black, as in many Milanese and Bolognese works, made him violently angry. He called the painters demons and their art a machine, and cer-

tainly, if we remember the 'Holy Families,' or joyous pagan Mythologies, intensified by backgrounds of darkness, we must admit that the convention is a purely technical one, and that it limits the work to the appreciation of the initiated. Of BLAKE's really immense power in chiaroscuro, I may point to the pictures, No. 182 and 211 ('Satan calling up his Legions'); also to the 'Spiritual Forms' of Pitt and Napoleon, and other works here exhibited.

Another subject it seems necessary to touch upon here is the *style* of BLAKE. We scarcely know how much or how little he was acquainted with the works of Michael Angelo, on whose grandeur of line he bases his style. The astonishing insight and poetic force of his pure inventions, as shown, for instance, in 'The Soul hovering over the Body' taking reluctant leave; in the 'Genius looking at the Spirit visiting the Grave;' in 'The Reunion of the Soul and Body'—all illustrations to Blair's 'Grave;' or in the supernatural Birth of the Divine Child born to the Virgin Mary; in the small picture in our Exhibition (No. 89), are beyond all question, and beyond all praise, exciting wonder that fails to find words through which fully to express itself. His originality is unmistakable; these inventions, and many others, are like revelations. The present writer was taught, when a child, to look upon these pictures in 'The Grave' as disclosing realities very likely to be experienced in the world to come, and he is not sorry now that he cannot view them merely as poetical fancies. This early admiration, it is true, may disqualify him from holding the balance even and weighing their merits dispassionately; but it may be safely affirmed that BLAKE's style of drawing and simplicity of light and shade, the extreme vitality—violence even—of his action, in positions often repeated, is the proper and, indeed, the only possible expression of the wonderful ideas conveyed. Fuseli said BLAKE was good to steal from, and that very highly educated artist is credited with having resorted to his friend's repertory with felonious intentions. But on examining Fuseli's earlier productions we must absolve him—at least as far as his style of drawing figures in violent action is concerned. He had visited Rome and lived there for eight years, only returning to London in 1780; but his peculiarities were nearly always the same, only degenerating into a stereotyped mannerism in his later period, fostered by his constant recurrence to the

'Paradise Lost' as the source of his inspiration.* The resemblance between BLAKE and Fuseli, which is unmistakable, cannot be considered as imitation on one side or on the other; at the same time, we must remember Blake's knowledge of Michael Angelo could only have reached him at secondhand.

But, in truth, BLAKE'S originality, entire and like inspiration as it is, being the result of his interior lights, is to be found only in his thoughts and inventions. We may observe that, up to 1787, which may be considered the time of true commencement in his career, at which he published the 'Songs of Innocence,' and a few years later, 'The Songs of Experience,' his productions in Art were of a quite different character, more resembling Hamilton, and even with a touch of Angelica Kauffmann in the pose of figure. We refer to the 'Penitence of Jane Shore,' 'Edward and Q. Eleanor,' and, we may presume, 'The Death of Earl Godwin,' and others in the present Collection belonging to Lord Coleridge. There is, indeed, the small engraving (No. 281), with an inscription upon it, the absurdity of which requires explanation, marked with the date 1773, when the artist was an apprentice to Basire, the engraver, and only sixteen. Beneath this print is inscribed: 'Engraved from an old Italian drawing by William Blake, 1773;' but below the singular descriptive title we find, 'Michael Angelo, pinx.' The drawing of this engraved figure resembles that of Michael Angelo, but I am inclined to believe it belongs to a period long subsequent to its date. His earliest dated subject of an ideal kind is 'War unchained by an Angel,' done in 1784.

But it is not his manner of expressing the action and passion of the human body that we admire, for its own sake, in BLAKE. It is not his artistic style that gives him the pre-eminence we acknowledge; it is his intuitive faculty of making the body express the intellect. In every work from his hand the moral is subservient to the intellectual, and it is the realisation of mental power in bodily form that distinguishes the slightest sketch he made. It is true, in speaking of his painting, he does not seem

* It is to be regretted that the pictures lately shown in the Exhibition of Old Masters, &c. by the Royal Academy were so damaging to his fame. No doubt Fuseli, like Turner, owed much to the engravers; but there exist many able and poetical pictures by him, a number of those from Milton, fairy pictures from 'Midsummer Night's Dream,' inventions such as 'The Nightmare,' &c.

aware of this; but I must confess I look upon his constantly-recurring assertion that his execution is as excellent as his design, to have been prompted by a latent sense that it was not so. 'Execution is the chariot of genius,' he says; 'Invention depends altogether upon execution or organisation; as that is right or wrong, so is the invention perfect or imperfect; Michael Angelo's art depends on his execution altogether;' and, again: 'I am like others, just equal in invention and execution, as my works show.' By the word *execution* in all these sentences he must mean *style*, because BLAKE was really not a painter by education or profession, but an engraver. He never attempted to paint larger than the size of a possible engraving, except in the set of portraits of poets done for Mr. Hayley's dining-room, and a few others. His painting was little better than tinting, except when he used *tempera*, which he oiled over and then called fresco. He tried to supersede painting, indeed, by stamping in colours—surface printing—producing something like chromo-lithography. It is in vain to consider BLAKE as a master in the use of the palette, although, as has been said, he had a lovely *sense* of colour. He was an inventor, a stupendous designer, a true poet with the pencil as with the pen, but he never imitated the texture of any object, animate or inanimate, with paint and brush in his life.

When the fame of a deceased genius, who has been unjustly forgotten, is re-established by enthusiastic and sympathetic critics, he is often praised for many qualities besides those that have justified his resurrection. Thus it has been with BLAKE; his lyrical poetry has been spoken of as a miracle, appearing at the time when Whitehead was laureate, and Della Crusca triumphant. He is fancifully supposed, too, to have read Paracelsus, Jacob Böhme, and Cornelius Agrippa, and it is suggested that the names in his 'Prophetic Books' may be anagrams! Both suppositions, thrown out in an admiring spirit, are really hard on the simple and grave recluse; and, with regard to his songs, we ought to remember that Percy's 'Reliques,' Macpherson's 'Ossian,' Gesner's 'Idylls,' and Chatterton's 'Rowley,' were all then common, and the most influential books of the day; that he was not alone, Cowper and Burns being in front of him; and that the ground under everyone's feet was trembling with the coming Revolution, whose end is

not even yet accomplished. As for his reading any of the very diverse philosophical mystics mentioned above, the supposition is entirely inconsistent with BLAKE's education, and reduces him, besides, to the common level of derivatives, making him one of the educated million. BLAKE's originality was guarded about by ignorance; his was the most childlike manhood we are acquainted with; he retained the morning freshness throughout his long day; with him it was, as with Wordsworth's ideal infancy, which comes 'Trailing clouds of glory,' and neither the clouds nor the glory ever left him.

The facts of BLAKE's life have been often related of late. Born in November, 1757, he was apprenticed, at fourteen, to Basire, engraver to the Antiquarian Society, then making public certain old pictures,—in particular, the two long processional subjects, called Holbein's, commemorating the expedition of Henry VIII. to France, and the Field of the Cloth of Gold. Basire was, like Hogarth's master, exclusively a cutter with the graver. Etching, which is the foundation of modern engraving, he seems not to have known, and, strange to say, BLAKE never discovered the value and charm of etching, nor its power in emancipating the engraver from much drudgery. His favourite brother, Robert, died in 1787, and from this time, when the spirit of the deceased taught him to produce—we can't say publish—his 'Songs of Innocence,' without the expense of printing, we find him devoted to what Dr. Wilkinson, in the preface to the republication of BLAKE's poems, calls 'The New Spiritualism, which is *now*' (in 1839, when the reprint was published) 'dawning on the World.' Swedenborg, who died in 1772, led a life closely resembling that of BLAKE, and we cannot help concluding that the New Jerusalem church then opened, and certain tracts then published, had had some effect on BLAKE's mind, although we are far from supposing the influence to have been other than sympathetic.* The 'Songs of Experience' followed in 1794; 'The Gates of Paradise' had been done the year before. After this appeared all the poems now called, for want of a better name, 'Prophetic Books,' which have given rise to

* Since this was written, a copy of Swedenborg's 'Angelic Wisdom,' with pencilled notes by Blake on many pages, has been left at the Burlington Club by Mr. J. R. P. Kirby, showing that he had studied Swedenborg. Many of the notes are objurgatory, but this was to be expected.

Swinburne's 'Critical Essay,' a production almost as remarkable as the Books themselves. The illustrations to Young's 'Night Thoughts' were published in 1797, and all the drawings for the same poem, now in the hands of Mr. Bain, the bookseller, were then executed. Two years later Flaxman introduced him to Hayley, and for the first time in his life, except indeed for a holiday walk, he left the pavement of the London streets. His residence at Felpham was no doubt useful to him, but his surroundings mattered little to BLAKE; there, as in Poland Street or Lambeth, his life was largely instinctive and wholly interior.

Back in London, his best artistic work followed. 'The Grave' designs, the Job Series, that for Danté, as far as done; all the mysterious portraits of imaginary sitters, and nearly all his pictures. Of these last he made an exhibition in May 1809. Imagine him going back to the home where he was born, still remaining a hosier's shop, kept not by his father but by his brother, and there expecting the wealthy and the critical to inspect his sixteen small pictures, 'painted in water-colours, being the ancient method of fresco painting revived,' at an entrance fee of half-a-crown! Crabbe Robinson and Charles Lamb visited the room together, and perhaps nobody else.

The latter years of his life were solaced by the friendship and society of Mr. Butts, of Fitzroy Square, who bought the greater part of his original productions during a year or two; Mr. Varley, the landscape painter and astrologer; and Mr. Linnell, who still possesses the plates of the 'Job' engravings and the series of drawings for the proposed large work on Dante.

His last place of abode was in Fountain Court, Strand (No. 3), and here the earthly life of this unworldly man came to a close on the 12th of August, 1827. 'Just before he died his countenance became fair, his eyes brightened, and he burst out into singing of the things he saw in Heaven.'

For a fuller account of Blake, I would refer to three important and excellent studies of his life and genius: Gilchrist's 'Life of Blake, Pictor Ignotus;' Algernon C. Swinburne's 'William Blake: a Critical Essay;' and W. M. Rossetti's 'Memoir,' prefixed to his edition of the Poems, 1874.

WILLIAM B. SCOTT.

# CATALOGUE.

The Committee desire to return their thanks to the following gentlemen, who have so kindly placed at their disposal the various contributions forming the present interesting exhibition :—

An * placed before the name indicates a Member of the Club.

## LIST OF CONTRIBUTORS TO THE EXHIBITION.

ALFRED ASPLAND, Esq.
J. BAIN, Esq.
Madame BODICHON.
*Rev. STOPFORD A. BROOKE.
Capt. BUTTS.
Miss CAREY.
Right Hon. Lord COLERIDGE.
J. CROSBY, Esq.
R. P. CUFF, Esq.
*Sir C. W. DILKE, Bart., M.P.
*RICHARD FISHER, Esq.
Mrs. GILCHRIST.
J. F. HALL, Esq.
Right Hon. Lord HOUGHTON.
T. W. JACKSON, Esq.
J. J. JARVIS, Esq.
J. R. P. KIRBY, Esq.
JOHN LINNELL, Sen., Esq.
WILLIAM LINNELL, Esq.
FREDERICK LOCKER, Esq.
ALEXANDER MACMILLAN, Esq.
*W. FULLER MAITLAND, Esq., the late.
F. MILLS, Esq.
H. R. PAGE, Esq.
F. T. PALGRAVE, Esq.
REGINALD F. T. PALGRAVE, Esq.
SAMUEL PALMER, Esq.
Rev. F. POYNDER.
GEORGE RICHMOND, Esq., R.A.
WILLIAM M. ROSSETTI, Esq.
WILLIAM RUSSELL, Esq.
T. G. SAUL, Esq.
W. B. SCOTT, Esq.
*GEORGE SMITH, Esq.
Miss JULIA SMITH.
J. C. STRANGE, Esq.
*J. E. TAYLOR, Esq.
TOM TAYLOR, Esq.
Mrs. TULK.
*HENRY VAUGHAN, Esq.
*A. ANDERDON WESTON, Esq.
J. W. WHITE, Esq.

Over the Mantel-piece s a Portrait of William Blake, by Thomas Phillips, R.A., lent by J. R. P. Kirby, Esq. ; there is also a Photograph of the Miniature Portrait of William Blake, painted by John Linnell.

# CATALOGUE.

The large numbers on the frames correspond with the Catalogue.

## No. 1.—ADAM NAMING THE BEASTS.

Tempera. No. 39 in Catalogue of Works, 'Gilchrist's Life,' there said to have been intended as a Frontispiece to 'Hayley's Ballads.'

29½ inches h., by 24¼ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 2.—THE CRUCIFIXION: SOLDIERS CASTING LOTS FOR THE GARMENTS.

Water colour. No. 83 in Catalogue, 'Gilchrist's Life,' and there said to belong to 1809 or earlier.

16½ inches h., by 12¼ inches w.

Signed '*W. B.*, 1800.'

Lent by Lord Houghton.

---

## No. 3.—'BUT HOPE REKINDLED, ONLY TO ILLUME THE SHADES OF DEATH, AND LIGHT HER TO THE TOMB.'

Water colour. No. 210 in Catalogue, 'Gilchrist's Life.' Also see p. 223, Vol. I.

9½ inches h., by 10½ inches w.

Lent by Mrs. Gilchrist.

No. 4.—THE FLOOD.

Indian Ink. No. 108 in Catalogue of Works, 'Gilchrist's Life.'
5½ inches h., by 4¾ inches w.
Lent by W. B. Scott, Esq.

---

No. 5.—'PRONE ON THE LONELY GRAVE, SHE DROPS.'
BLAIR'S 'Grave.'

Water colour.
6 inches h., by 8¼ inches w.
Lent by J. F. Hall, Esq.

---

No. 6.—APIS (?) A MAN BORN UNDER THE SIGN OF TAURUS.

Pencil drawing.
7⅓ inches h., by 6½ inches w.
Lent by Mrs. Gilchrist.

---

No. 7.—Subject unknown.

Sketch in pencil.
9¾ inches h., by 12¾ inches w.
Lent by George Smith, Esq.

---

No. 8.—'DOES THY GOD, O PRIEST, TAKE SUCH VENGEANCE AS THIS?'

Engraved in "The Gates of Paradise," by Blake.
9¾ inches h., by 14¼ inches w.
Lent by A. A. Weston, Esq.

---

No. 9.—JOSEPH AND HIS BRETHREN.

Water colour. No. 7 in Catalogue, 'Gilchrist's Life.' This, with Nos. 37 and 54, forms a set of three. They represent the manner of Blake, before 1787–8, in its most perfect form. They are remarkable examples of water-colour painting for that time, and are interesting, in that point of view, in the history of the Art.

15¾ inches h., by 22 inches w.
Exhibited at the Royal Academy Exhibition, 1785.
Lent by Lord Coleridge.

## No. 10.—COMUS: THE TWO BROTHERS PASSING THE NIGHT IN THE WOOD.

Water colour. This, with the following Nos. and No. 22, form a series of eight beautifully-finished drawings, of Blake's intermediate period. 205 in Catalogue, 'Gilchrist's Life.'

3¾ inches w., by 6¾ inches h.

Lent by Alfred Aspland, Esq.

---

## No. 11.—THE CHARACTERS OF SPENSER'S FAERY QUEEN.

A long composition, water colour, varnished. Proposed as a companion to 'The Canterbury Pilgrims.' See p. 365, Vol. I. 'Gilchrist's Life.' No. 208 in Catalogue.

29½ inches h., by 17½ inches w.

From Petworth.

---

## No. 12.—COMUS: SABRINA DISENCHANTING THE LADY.

Water colour.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 13.—COMUS: THE BROTHERS, PLUCKING GRAPES.

Water colour.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 14.—COMUS: THE LADY RESTORED TO HER PARENTS.

Water colour.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 15.—COMUS: THE BROTHERS DRIVING OUT COMUS.

Water colour.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

## No. 16.—COMUS WITH HIS REVELLERS.

Water colour.

8 inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 17.—COMUS, DISGUISED AS A RUSTIC, ADDRESSING THE LADY IN THE WOOD.

Water colour.

8½ inches w., by 7 inches h.

Lent by Alfred Aspland, Esq.

---

## No. 18.—CHAUCER'S CANTERBURY PILGRIMS.

Tempera (fresco.) Painted in 1808, and in Blake's Exhibition, 1809. This is the original of the engraving by himself. No. 78 in Catalogue, 'Gilchrist's Life,' see p. 225, Vol. I.

18 inches h., by 53½ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 19.—A LAZAR-HOUSE.

'Grim and Ghastly.'

Possibly colour-printed. The same design as No. 17 in 'Gilchrist's Life,' and there dated 1795. Called also 'The House of Death,' by Blake. See 'Milton.'

19 inches h., by 24 inches w.

Lent by William Linnell, Esq.

---

## No. 20.—THE JUDGMENT OF PARIS.

Colour printed. 1811.

15¼ inches h., by 18½ inches w.

No. 89 in Gilchrist and Rossetti's Catalogue.

Lent by Capt. Butts.

## No. 21.—A PASTORAL.

Sketch in Indian ink.

13 inches h., by 16 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 22.—COMUS WITH THE LADY, SPELL-BOUND IN THE CHAIR.

Water colour. See No. 10.

8½ inches h., by 7 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 23.—LAOCOÖN.

Drawing from the antique, partly worked in with pen. Done for engraving.

21 inches h., by 17½ inches w.

Lent by George Smith, Esq.

---

## No. 24.—SAUL AND DAVID.

Water-colour drawing.

14¼ inches h., by 22⅓ inches w.

Lent by A. Macmillan, Esq.

---

## No. 25.—THREE FIGURES STRUGGLING IN THE AIR.

Water colour.

7½ inches h., by 11¼ inches w.

Lent by Lord Coleridge.

---

## No. 26.—'ARISE, OH RINTRAH,' &c.

Illustration to one of Blake's own poems.

Water colour.

9¼ inches h., by 6½ inches w.

Lent by John Linnell, senr., Esq.

## No. 27.—Subject unknown.

Probably for one of Blake's own poems.

Water colour.

6¼ inches h., by 8¾ inches w.

Lent by John Linnell, senr., Esq.

---

## No. 28.—Subject unknown.

Water colour.

6⅝ inches h., by 4¾ inches w.

Lent by John Linnell, senr., Esq.

---

## No. 29.—THE DREAM.

Water colour.

8 inches h., by 6½ inches w.

Lent by Rev. Stopford A. Brooke.

---

## No. 30.—EVE NAMING THE BIRDS.

Life size, half length, pendant to No. 1.

No. 37 in Catalogue, 'Gilchrist's Life,' and there dated 1802.

Tempera.

29½ inches h., by 24¼ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 31.

Pencil sketch, proposed design for a title-page. The finished drawing is in the Print Room, B. M., and is probably the drawing rejected by Mr. Cromek as additional to the set for 'The Grave.'

Lent by Mrs. Gilchrist.

---

## No. 32.—MOSES STAYING THE PLAGUE.

Pen and ink.

12½ inches h., by 16½ inches w.

Lent by A. Macmillan. Esq.

## No. 33.—A CONVERSATION.

Pen and ink sketch.

10½ inches h., by 13¾ inches w.

Lent by A. Macmillan, Esq.

---

## No. 34.—DANTE.

Tempera or oil. These are the only pictures here apparently painted in oil; at least, it is not safe to say they are in tempera.

Life sized head with illustrative accessories on either side (See No. 52).

16 inches h., by 33¾ inches w.

Lent by William Russell, Esq.

---

## No. 35.—MILTON.

Tempera or oil.

Similar to the above (See No. 52).

15¼ inches h., by 35 inches w.

Lent by William Russell, Esq.

---

## No. 36.—THE HUMILITY OF OUR SAVIOUR.

'And He went down with them, and came to Nazareth, and was subject unto them.'

Water colour.

Probably the 'Repose in Egypt,' No. 69 in Catalogue, 'Gilchrist's Life,' and there dated 1806.

12½ inches h., by 13½ inches w.

Signed '*W. B. inv.*'

Lent by Lord Houghton.

---

## No. 37.—JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN.

Water colour. See No. 9.

15¾ inches h., by 22 inches w.

Exhibited at the Royal Academy Exhibition, 1785.

Lent by Lord Coleridge

## No. 38.—SUBJECT FROM THE REVELATION OF ST. JOHN.

Colour printed.

16½ inches h., by 20¾ inches w.

Lent by the late W. Fuller Maitland, Esq.

---

*The 15 drawings, 'Inventions to the Book of Job,' were executed by Blake for Mr. Butts in the years 1823–25, when he was from 66 to 68 years of age (vide 'Gilchrist's Life,' vol. 1, p. 282). These have been engraved and published by Blake, in the year 1828. A set of these engravings are in the Gallery.*

## No. 39.—FROM THE BOOK OF JOB.*

'When the morning stars sang together.'

Water colour.

11⅛ inches h., by 7¼ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 40.—FROM THE BOOK OF JOB.

'The fire of God is fallen from heaven.'

Water colour.

11½ inches h., by 8⅝ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 41.—FROM THE BOOK OF JOB.

'And smote Job with sore boils.'

Water colour.

9⅛ inches h., by 10⅞ inches w.

Lent by John Linnell, sen., Esq.

---

* This and all the others similarly entered in this catalogue, lent by Mr. Linnell, are the originals of the designs etched by Blake and published by him. The Engravings are placed under the Drawings.

## No. 42.—FROM THE BOOK OF JOB.

Water colour.

'Thus did Job continually.'

9 inches h., by 10¾ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 43.—FROM THE BOOK OF JOB.

Water colour.

'The just upright man is laughed to scorn.'

9¼ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

---

## No. 44.—FROM THE BOOK OF JOB.

Water colour.

'Every one also gave him a piece of money.'

9 inches h., by 11⅞ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 45.—THE BARD.

Tempera (fresco). This is one of Blake's powerful pieces of Chiaroscuro, with gold introduced. No. 6 in Catalogue, 'Gilchrist's Life,' where it is dated 1785. This tempera picture is evidently of the same date as 'The Spiritual Forms of Pitt and Nelson,' and probably done just before it was exhibited in Broad Street, in 1809. The work so named, exhibited at the Royal Academy along with the Joseph Series, in 1785, was a drawing, and no doubt similar in manner to the others then done.

From the Poem by Gray.

23 inches h., by 17½ inches w.

Lent by George Richmond, Esq., R.A.

---

## No. 46.—THOMAS HAYLEY.

Son of the poet, and pupil of Flaxman.

Tempera or oil.

Medallion portrait, life size.

15½ inches h., by 18¾ inches w.

Lent by William Russell, Esq.

## No. 47.—THE PILGRIMAGE OF CHRISTIANA.

From the second part of 'The Pilgrim's Progress.'

Water colour. 24 inches h., by 14 inches w.

Lent by A. Macmillan, Esq.

---

## No. 48.—SCRIPTURAL: THE GOOD FARMER.

Pen and ink. 13 inches h., by 18¼ inches w.

Lent by A. Macmillan, Esq.

---

## No. 49.—A PASTORAL: YOUNG MAN MAKING A PROPOSAL OF MARRIAGE TO THE PARENTS.

12½ inches h., by 24 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 50.—FINDING THE BODY OF HAROLD, AND 'NOLI ME TANGERE.'

Two sketches in black and white.

Lent by A. A. Weston, Esq.

---

## No. 51.—HOMER.

Tempera or oil. 15¼ inches h., by 32½ inches w.

Lent by William Russell, Esq.

---

## No. 52.—SHAKESPEARE.

Tempera or oil. 16 inches h., by 30¾ inches w.

Lent by William Russell, Esq.

The four pictures of Dante, Milton, Homer, and Shakespeare were painted for Mr. Hayley, at Felpham. The entire series consists of eighteen. The other poets are:—Euripides, Lucan, Chaucer, Spenser, Tasso, Sidney, Camoens, Dryden, Otway, Pope, Young, Cowper, Voltaire, and Mr. Hayley himself. These are the only works from Blake's hand that appear to have been painted in oil. The heads are nearly life size, with illustrative accessories on either side.

## No. 53.—RUTH AND NAOMI.

Finished tempera painting. No. 46 in Catalogue, 'Gilchrist's Life.'
16¼ inches h., by 22½ inches w.

Lent by J. E. Taylor, Esq.

One of the works in Blake's exhibition of 1809.

---

## No. 54.—JOSEPH ORDERING SIMEON TO BE BOUND.

Water colour. See No. 9.

15¾ inches h., by 22 inches w.
Exhibited at the Royal Academy Exhibition, 1785.

Lent by Lord Coleridge.

Nos. 9 and 37 are companion pictures to this, and the three form a series, excellently illustrative of the early manner of Blake, before the death of his brother, and the publication of the 'Songs of Innocence.' They are also admirable Water Colour Works, and considering the year in which they were produced, highly interesting in the history of the Art.

---

## No. 55.—'AND SHE SHALL BE CALLED WOMAN.'

Water colour. God presenting Eve to Adam.

16½ inches h., by 13 inches w.
Signed '*W. B. inv.*'

Lent by Lord Houghton.

---

## No. 56.—FROM THE BOOK OF JOB.

Water colour. 'Behold now Behemoth, which I made with thee.'

10¾ inches h., by 7¾ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 57.—FROM THE BOOK OF JOB.

Water colour. 'When the Almighty is yet with me.'

12⅛ inches h., by 9 inches w.

Lent by John Linnell, sen., Esq.

## No. 58.—FROM THE BOOK OF JOB.

'Thou hast fulfilled the judgment of the wicked.'

Water colour.

11¾ inches h., by 8⅞ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 59.—FROM THE BOOK OF JOB.

'So the Lord blessed the latter end of Job.'

Water colour.

9¼ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

---

## No. 60.—FROM THE BOOK OF JOB.

'And I only am escaped alone to tell thee.'

Water colour.

8⅛ inches h., by 11 inches w.

Lent by John Linnell, sen., Esq.

---

## No. 61.—ST. PAUL SHAKING OFF THE VIPER.

15½ inches h., by 12 inches w.

Water colour.

No. 170 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 62.—'AND JOAB BROUGHT ABSALOM TO THE KING.'

12⅝ inches h., by 14½ inches w.

Water colour.

No. 126 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

## No. 63.—THE ASCENSION.

Water colour.

17 inches h., by 12½ inches w.
No. 166 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 64.—THE ALMIGHTY UPON THE WHIRLWIND.

Ezekiel's vision of the Cherubim and wheels with eyes. No. 58 in Gilchrist's Catalogue.
Water colour.

15½ inches h., by 11⅜ inches w. Dated 1805.

Lent by C. J. Strange, Esq.

---

## No. 65.—THE ANGELS AT THE TOMB.

Water colour.

16⅛ inches h., by 11⅝ inches w.
No. 163 in Catalogue, 'Gilchrist's Life.'

Lent by C. J. Strange, Esq.

---

## No. 66.—'AND GOD BLESSED THE SEVENTH DAY.'

Genesis ii. 3.

Water colour.

16⅝ inches h., by 13¾ inches w.
No. 105 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 67.—THE REDEMPTION.

Water colour.

19 inches h., by 15 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

## No. 68.—THE LAST JUDGMENT.

Water colour. Very highly finished and elaborate, with many figures, and full of wonderful grouping. No. 74 in Catalogue, 'Gilchrist's Life.' See also pp. 212 *et seq.* Vol. I.

19¾ inches w., by 16 inches h.

Lent from Petworth.

---

## No. 69.—A PICTORIAL EPITOME OF HERVEY'S 'MEDITATIONS.'

Water colour. A highly interesting composition, full of incidents. Not to be found in Catalogue, 'Gilchrist's Life.'

16½ inches h., by 11½ inches w.

Lent by T. G. Saul, Esq.

---

## No. 70.—THE LAST JUDGMENT.

Water colour. A very fine work, with many groups, and much elaboration of design. Not to be found in Catalogue, 'Gilchrist's Life.'

19½ inches h., by 15 inches w.

Signed '*W. Blake, inv.* 1806.'

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 71.—CHRIST TAKING LEAVE OF HIS MOTHER.

Water colour.

16¼ inches h., by 11¾ inches w.

No. 157 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 72.—THE KING OF THE JEWS.

'Then came Jesus forth, wearing the crown of thorns and the purple robe.'—St. John xix. 5.

Water colour.

14⅞ inches h., by 11 inches w.

No. 197 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

## No. 73.—JEPHTHA MET BY HIS DAUGHTER.

Water colour,

12¼ inches h., by 14⅛ inches w.

No. 121 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 74.—A STRONG MAN RESCUING A WOMAN AND CHILD FROM A CONFLAGRATION.

Water colour.

6⅛ inches h., by 6⅛ inches w.

Lent by Mrs. Gilchrist.

---

## No. 75.—FROM THE 85TH PSALM, VERSE 10.

Water colour.

16¾ inches h., by 14⅛ inches w.

Lent by Sir C. W. Dilke, Bart.

---

## No. 76.—THE BLASPHEMER.

Water colour.

15 inches h., by 13¾ inches w.

Lent by Sir C. W. Dilke, Bart.

---

## No. 77.—THE CRUCIFIXION.

Water colour. No. 156 in Catalogue, 'Gilchrist's Life.' Christ, the two thieves, and the mocking Jews form the composition.

15¾ inches h., by 12¾ inches w.

Lent by Sir C. W. Dilke, Bart.

---

## No. 78.—THE TRANSFIGURATION.

Water colour. No. 140 in Catalogue, 'Gilchrist's Life.' A fine work.

14¾ inches h., by 12¾ inches w.

Lent by Sir C. W. Dilke, Bart.

## No. 79.—MOSES AT THE BURNING BUSH.

Water colour. No. 116 in Catalogue, 'Gilchrist's Life.'

15½ inches h., by 12 inches w.

Lent by Sir C. W. Dilke, Bart.

---

## No. 80.—QUEEN CATHERINE'S DREAM.

Water colour. No. 73 in Catalogue, 'Gilchrist's Life.' Painted for Sir Thomas Lawrence.
See p. 357, Vol. I.

16⅛ inches h., by 13½ inches w.

Purchased at Sir Thomas Lawrence's sale for £5. 5s.

Lent by C. J. Strange, Esq.

---

## No. 81.—QUEEN CATHERINE'S DREAM.

15⅜ inches h., by 12¼ inches w.

Water colour. Similar in design to the preceding. No. 72 in Catalogue, 'Gilchrist's Life.' Exhibited at Manchester 1857, and at Dublin 1865.

Lent by Sir C. W. Dilke, Bart.

---

## No. 82.—FROM THE BOOK OF JOB.

'I have heard thee with the hearing of the ear.'

Water colour.

8⅞ inches h., by 11⅜ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 83.—FROM THE BOOK OF JOB.

'With dreams upon my head thou scarest me.'

Water colour.

11¼ inches h., by 9¼ inches w.

Lent by John Linnell, sen., Esq.

## No. 84.—FROM THE BOOK OF JOB.

'Then went Satan forth from the presence of the Lord.'

Water colour.

10¾ inches h., by 9 inches w.

Lent by John Linnell, sen., Esq.

---

## No. 85.—FROM THE BOOK OF JOB.

'Let the day perish wherein I was born.'

Water colour.

8¾ inches h., by 10⅞ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 86.—THE ANNUNCIATION TO THE SHEPHERDS.

From Milton's Hymn on the Nativity.

Water colour. No. 207 in Catalogue, 'Gilchrist's Life.' A very fine series of drawings Nos. 102 to 106, inclusive.

9½ inches h., by 7½ inches w.

Lent by J. E. Taylor, Esq.

---

## No. 87.—THE ENTOMBMENT OF CHRIST: JOSEPH OF ARIMATHEA.

Tempera. No. 159 in Catalogue, 'Gilchrist's Life.' The body is wrapped in a winding-sheet. A composition of 17 figures.

10½ inches h., by 14½ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 88.—LOT AND HIS DAUGHTERS.

Tempera (fresco). No. 111 in 'Gilchrist's Life.' Fine form shown, especially in one of the females.

10¼ inches h., by 14¾ inches w.

Lent by W. B. Scott, Esq.

## No. 89.—THE NATIVITY.

Tempera (fresco) on copper. No. 133 in Catalogue, 'Gilchrist's Life.' A supernatural representation of the great event. St. Elizabeth holds out her arms to receive the Divine Child coming to life over the fainting body of Mary.

10½ inches h., by 14¾ inches w.

Lent by W. B. Scott, Esq.

---

## No. 90.—THE SPIRITUAL FORM OF NAPOLEON.

Tempera (fresco). A very powerful example of effect. This is not in Catalogue, 'Gilchrist's Life,' nor in the Descriptive Catalogue of his Exhibition of 1809, but evidently painted about that year, along with the 'Spiritual Forms' of Nelson and Pitt.

25 inches h., by 31 inches w.

Lent by Samuel Palmer, Esq.

---

## No. 91.—NEBUCHADNEZZAR.

Colour printed. No. 13 in Catalogue, 'Gilchrist's Life.'

23¾ inches h., by 16¾ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 92.—HEADS OF DECEASED WORTHIES.

Presented to Blake for their portraits. Engraved in Varley's 'Zodiacal Physiognomy.' Pencil.

Lent by Mrs. Gilchrist.

---

## No. 93.—THE SEALING OF THE STONE OF CHRIST'S SEPULCHRE AND SETTING OF THE WATCH.

Water colour. Very interesting, novel composition. No. 161 in Gilchrist & Rossetti's Catalogue.

16 inches h., by 13 inches w.

Lent by Capt. Butts.

## No. 94.—THE RIVER OF LIFE.

Water colour. No. 215 in Gilchrist and Rossetti's Catalogue.
12 inches h., by 13¼ inches w.
Lent by Capt. Butts.

---

## No. 95.—JOB CONFESSING HIS PRESUMPTION TO GOD.

Water colour. No. 120 in Gilchrist and Rossetti's Catalogue.
15⅞ inches h., by 13 inches w.
Lent by Capt. Butts.

---

## No. 96.—DEATH ON THE PALE HORSE.

Water colour. No. 176 in Catalogue, 'Gilchrist's Life.'
13 inches h., by 16¼ inches w.
Lent by Alfred Aspland, Esq.

---

## No. 97.—DAVID DELIVERED OUT OF MANY WATERS.

Psalm xviii. 10.
Water colour. A very impressive composition. Not in Catalogue, 'Gilchrist's Life.'
16¼ inches h., by 13½ inches w.
Lent by T. G. Saul, Esq.

---

## No. 98.—THE INFANT JESUS PRAYING.

Water colour. No. 187 in Catalogue, 'Gilchrist's Life.' A beautiful original composition.
12½ inches h., by 13½ inches w.
Lent by C. J. Strange, Esq.

---

## No. 99.—THE ASSUMPTION OF THE VIRGIN.

She is received by a re-juvenated figure of Our Lord.
Water colour. Probably 195 in Catalogue, 'Gilchrist's Life.'
15⅜ inches h., by 11½ inches w.
Lent by Richard Fisher, Esq.

## No. 100.—PAUL SHAKING OFF THE VIPER.

Acts xviii.

Water colour. Probably No. 169 in Catalogue, 'Gilchrist's Life.'

15¼ inches h., by 11⅜ inches w.

Lent by J. F. Hall, Esq.

---

## No. 101.—ELIJAH MOUNTED IN THE FIERY CHARIOT.

A stamped print coloured.

16¾ inches h., by 20¾ inches w.

Inscribed '*Fresco.*'

Lent by Mrs. Gilchrist.

---

## No. 102.—MOLOCH

From Milton's 'Hymn for the Nativity.'

9½ inches w., by 7½ inches h.

Signed '*W. Blake*, 1809.'

Lent by J. E. Taylor, Esq

---

## No. 103.—THE SEVEN-HEADED BEAST, &c. 1809.

From Milton's 'Hymn for the Nativity.'

9½ inches h. by 7½ inches w.

Lent by J. E. Taylor, Esq.

---

## No. 104.—THE REST.

From Milton's 'Hymn for the Nativity.'

Water colour. See No. 86.

9½ inches h., by 7½ inches w.

Signed '*W. Blake*, 1809.'

Lent by J. E. Taylor, Esq.

---

## No. 105.—THE OVERTHROW OF PAGANISM.

From Milton's 'Hymn for the Nativity.'

Water colour. See No. 86.

9½ inches h., by 7½ inches w.

Lent by J. E. Taylor, Esq.

## No. 106.—THE NATIVITY OF CHRIST.

From Milton's 'Hymn for the Nativity.'

Water colour. See No. 86.

9⅛ inches h., by 7½ inches w.

Signed '*W. Blake*, 1809.'

Lent by J. E. Taylor, Esq.

---

## No. 107.—'THERE WERE NOT FOUND WOMEN FAIR AS THE DAUGHTERS OF JOB IN ALL THE LAND.'

Tempera painting. One of the Job designs, highly finished This picture must have been repaired. It is No. 99 in Catalogue, 'Gilchrist's Life,' and is there described as 'dilapidated.'

10 inches h., by 14¼ inches w.

Lent by W. B. Scott, Esq.

---

## No. 108.—FOR BLAKE'S POEM, 'JERUSALEM.'

A stamped Print, finished by hand.

6⅛ inches h., by 8¾ inches w.

The following names inscribed under the figures :—'*Vala, Hyle, Scofeld.*'

Lent by George Smith, Esq.

---

## No. 109.—'AND THE YOUNG MAN SAITH UNTO THEM, BE NOT AFFRIGHTED: YE SEEK JESUS OF NAZARETH, WHICH WAS CRUCIFIED.'

Mark, xvi. 6.

Water colour.

14½ inches h., by 15⅞ inches w.

Signed '*W. B.*, 1803.'

No. 41 in Gilchrist and Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 110.—PORTRAIT OF MRS. BLAKE.

Pencil sketch.

Lent by Mrs. Gilchrist.

## No. 111.—THE WISE AND FOOLISH VIRGINS.

Finished water colour. Probably that numbered 194 in Catalogue, 'Gilchrist's Life.'
16 inches h., by 13½ inches w.

Lent by Rev. F. Poynder.

---

## No. 112.—'BY THE WATERS OF BABYLON WE SAT DOWN AND WEPT.'

Water colour. 1806.
15½ inches h., by 15 inches w.

Lent by John Crosby, Esq.

---

## No. 113.—EXODUS, CHAPTER XXV. v. 20.

'And the Cherubims shall stretch forth their wings on high.'

Water colour.
16¼ inches h., by 11⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 114.—SATAN WATCHING THE ENDEARMENTS OF ADAM AND EVE.

Water colour. This, with the following to No. 119, and Nos. 160 to 165, form a beautiful series of drawings from Milton's 'Paradise Lost.' Similar, but with variations, to the larger drawings lent by Mr. Strange and Mr. Linnell.
10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 115.—THE CASTING DOWN OF THE REBEL ANGELS.

Water colour.
10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

**No. 116.—THE CREATION OF EVE.**

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

**No. 117.—EVE EATING THE FORBIDDEN FRUIT.**

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

**No. 118.—ADAM AND EVE TAKEN BY MICHAEL OUT OF PARADISE.**

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

**No. 119.—SATAN'S ENTRANCE INTO PARADISE.**

Water colour.

10 inches h., by 8 inches w.

These six drawings are all dated 1807.

Lent by Alfred Aspland, Esq.

---

**No. 120.**

Drawing in Indian ink. Composition of three figures. Subject unknown.

7¼ inches h., by 10½ inches w.

Lent by F. Mills, Esq.

---

**No. 121.—ADAM AND EVE AND THE SERPENT.**

Water colour.

10½ inches h., by 7¾ inches w.

Lent by C. J. Strange, Esq.

## No. 122.—THE PARABLE OF THE SOWER: CHRIST AS THE GOOD FARMER.

Indian ink.

10 inches h., by 13½ inches w.

Lent by Mrs. Gilchrist.

---

## No. 123.—CHRIST HEALING THE BLIND MAN.

Tempera. No. 150 in Catalogue, 'Gilchrist's Life.' Unknown.

9½ inches h., by 15¼ inches w.

---

## No. 124.—COUNT UGOLINO AND HIS SONS IN PRISON.

Tempera (fresco). Somewhat similar to the small engraving in 'The Gates of Paradise.'

12½ inches h., by 16½ inches w.

Lent by J. W. White, Esq.

---

## No. 125.—CHRIST'S ENTRY INTO JERUSALEM ON THE COLT OF AN ASS.

Tempera (on copper).

12½ inches h., by 19 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 126.—THE SPIRITUAL FORM OF NELSON GUIDING LEVIATHAN, IN WHOSE WREATHINGS ARE ENFOLDED THE NATIONS OF THE EARTH.

Tempera (fresco). No. 79 in Catalogue, 'Gilchrist's Life.' See 'The Descriptive Catalogue,' reprinted in 'The Life of Gilchrist,' pp. 119, 120, 121, for a very curious but not very reasonable account of this picture, and of 'The Spiritual Form of Pitt,' No 201 in this Catalogue. One of the pictures exhibited by himself, 1809.

29¾ inches h., by 24⅜ inches w.

Lent by T. W. Jackson, Esq.

## No. 127.—HEAD OF OUR SAVIOUR.

Tempera (fresco). This has been kindly sent from Florence by the proprietor. Half length, the size of life. Christ is represented in the seamless coat. No. 201 in Catalogue, 'Gilchrist's Life.'

29½ inches h., by 24¼ inchesw.

Lent by J. J. Jarvis, Esq.

---

## No. 128.—THE VIRGIN AND CHILD.

Tempera. A half-length, about the size of life, and has evidently been done as a companion to the above.

29¼ inches h., by 24 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 129.—THE BRAZEN SERPENT.

Water colour. No. 118 in Catalogue, 'Gilchrist's Life.'

13 inches h., by 12½ inches w.

Lent by C. J. Strange, Esq.

---

## No. 130.—THE LORD HATH BROKEN THE STAFF OF THE WICKED.

Water colour. No. 222 in Catalogue, 'Gilchrist's Life.'

14⅛ inches h., by 12⅛ inches w.

Lent by C. J. Strange, Esq.

---

## No. 131.—THE WOMAN TAKEN IN ADULTERY.

Water colour. Striking design. No. 147 in Catalogue, 'Gilchrist's Life.'

14 inches h., by 14 inches w.

Lent by C. J. Strange, Esq.

## No. 132.—DAVID AND GOLIATH.

Water colour. Very curious. No. 123 in Catalogue, 'Gilchrist's Life.'
13½ inches h., by 14½ inches w.

Lent by C. J. Strange, Esq.

---

## No. 133.—THE BURIAL OF MOSES.

Water colour. The discomfiture of Lucifer, who 'fought for the body of Moses.' Very curious.

16½ inches h., by 12¼ inches w.

Lent by C. J. Strange, Esq.

---

## No. 134.—'THERE WAS A GREAT CRY IN EGYPT'—DEATH OF THE FIRST-BORN.

Water colour. 'A vast scaled demon, green and many-tinted, pours deadly influence from his outstretched arms.' See description of No. 59 in Catalogue, 'Gilchrist's Life.' Dated 1805.

11¾ inches h., by 13½ inches w.

Lent by C. J. Strange, Esq.

---

## No. 135.—THE PLAGUE.

Water colour. 1805. Terrible picture of sudden contagion. No. 55 in Catalogue, 'Gilchrist's Life,' where it has been engraved small. Vol. I. p. 54.
12 inches h., by 17 inches w.

Lent by C. J. Strange, Esq.

---

## No. 136.—THE FLIGHT INTO EGYPT.

Tempera. Beautiful work. No. 135 in Catalogue, 'Gilchrist's Life.'
10 inches h., by 14¾ inches w.

Lent by Alfred Aspland, Esq.

No. 137.
- No. 1.—COMUS: COMUS MEETING THE LADY.
- No. 2.—COMUS AND HIS CREW ENTERING.
- No. 3.—COMUS: THE BROTHERS.
- No. 4.—COMUS: THE BROTHERS GATHERING GRAPES.

Lent by C. J. Strange, Esq.

---

No. 138.
- No. 5.—COMUS: COMUS WITH THE LADY ENCHANTED IN THE CHAIR.
- No. 6.—COMUS: THE BROTHERS DRIVING OUT COMUS.
- No. 7.—COMUS: SABRINA DISENCHANTING THE LADY.
- No. 8.—COMUS: THE LADY RESTORED TO HER PARENTS.

Lent by C. J. Strange, Esq.

A set of eight, differing in some points from those lent by Mr. Aspland, but also of the middle period of Blake's work, apparently. No. 205 in Catalogue, 'Gilchrist's Life.'

---

No. 139.—CHRIST BLESSING CHILDREN.

Tempera (fresco). Companion picture to No. 136. A fine work. No. 142 in Catalogue, 'Gilchrist's Life.'

9½ inches h., by 15¼ inches w.

Lent by Alfred Aspland, Esq.

---

No. 140.—FAMINE.

Water colour. A companion to No. 135, as impressive almost, but horrible. No. 57 in Catalogue, 'Gilchrist's Life.'

11⅜ inches h., by 15¼ inches w.

Lent by C. J. Strange, Esq.

**No. 141.**—MARY MAGDALENE WASHING THE FEET OF CHRIST.

Water colour.

13½ inches h., by 12½ inches w.

Lent by W. B. Scott, Esq.

---

**No. 142.**—JOSEPH AND HIS BRETHREN: JOSEPH ORDERING SIMEON TO BE BOUND.

Water colour. Sketch for picture, No. 54 in this Catalogue.

13½ inches h., by 18¾ inches w.

Lent by A. Macmillan, Esq.

---

**No. 143.**—MARTHA.

'But Martha was cumbered about much serving.'

Water colour. No. 144 in Catalogue, 'Gilchrist's Life.'

13½ inches h., by 13 inches w.

Lent by Sir C. W. Dilke, Bart.

---

**No. 144.**—HOLY FAMILY: ST. JOHN AND THE LAMB.

Water colour.

15 inches h., by 14 inches w.

Lent by A. A. Weston, Esq.

---

**No. 145.**—AN ILLUSTRATION OF THE POEM 'TIRIEL': THE BLIND TIRIEL DEPARTING FROM HAR AND HEVA.

Indian ink.

7½ inches h., by 10¾ inches w.

Lent by W. B. Scott, Esq.

## No. 146.—THE PRESENTATION OF CHRIST IN THE TEMPLE.

Water colour.

13½ inches h., by 12 inches w.

Lent by W. B. Scott, Esq.

---

## No. 147.—VISITING THE SICK.

Indian ink.

9½ inches h., by 12⅛ inches w.

Lent by Mrs. Gilchrist.

---

## No. 148.—THE VIRGIN ADORING THE INFANT CHRIST ASLEEP ON THE CROSS.

Tempera. No. 187 in Catalogue, 'Gilchrist's Life.' The scene is supposed to be the carpenter's yard, as indicated by the wooden framework behind, the pair of compasses, &c. Fine invention and choice execution.

10 inches h., by 14½ inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 149.—THE VIRGIN, THE INFANT CHRIST ON A LAMB, AND ST. JOHN.

Tempera. See Catalogue, 'Gilchrist's Life,' No. 186, where the picture is described as 'a very sweet idea, expressed with refinement.'

10 inches h., by 15 inches w.

Lent by Sir W. Stirling Maxwell, Bart.

---

## No. 150.—SATAN TRIUMPHING OVER JOB.

Water colour.

12½ inches h., by 16½ inches w.

No. 98 in Gilchrist & Rossetti's Catalogue.

Lent by Sir C. W. Dilke, Bart.

## No. 151.—VIRGIN AND CHILD.

Tempera.

11¾ inches h., by 9¼ inches w.

Marked '*Fresco*, 1825, *Blake*.'

Lent by A. A. Weston, Esq.

---

## No. 152.—THE MOURNERS.

Indian ink.

Lent by Mrs. Gilchrist.

---

## No. 153.—A HUSBAND PARTING FROM HIS WIFE AND CHILD; ASSASSINS LURKING BEHIND.

Water colour. No. 230 in Catalogue, 'Gilchrist's Life.'

11¾ inches h., by 8⅞ inches w.

Lent by Mrs. Gilchrist.

---

## No. 154.—JACOB'S LADDER.

Water colour. No. 76 in Catalogue, 'Gilchrist's Life.' This was exhibited at the Royal Academy, Somerset House, in 1808: the last time any work of Blake's appeared there, the Academy rejecting his productions, as he says himself. It was also exhibited in Blake's own Exhibition in Broad Street, Golden Square, in the following year.

14⅝ inches h., by 11¼ inches w.

Signed '*W. B. inv.*'

Lent by Lord Houghton.

---

## No. 155.—VARIOUS STUDIES OF THE FIGURE.

In pencil.

Lent by W. M. Rossetti, Esq.

## No. 156.—JESUS BAPTISING.

St. John iii. 22.

Water colour drawing. No. 52 in Catalogue, 'Gilchrist's Life.' This design is apparently treated to represent Baptism as a perpetual sacrament in the Church, Christ being the officiating priest at a font. This is one of the numerous drawings that appear in the current account between Mr. Butts and the Artist, charged at one guinea each. See p. 256, Vol. II.

12½ inches h., by 15¼ inches w.

Lent by A. A. Weston, Esq.

---

## No. 157.—A BREACH IN THE CITY: THE MORNING AFTER THE BATTLE.

Water colour. This title is written on it by Blake, with the date apparently of 1780. This drawing, or another with the same title, was exhibited in 1784. See No. 5 in Catalogue, 'Gilchrist's Life.'

12½ inches h., by 18½ inches w.

Lent by Alfred Aspland, Esq.

---

## No. 158.—MICHAEL FORETELLING THE CRUCIFIXION TO ADAM.

Water-colour. This and the following No. and Nos. 175 to 181 form a splendid series of water-colour pictures from 'Paradise Lost.' They are entered as No. 75 in Catalogue, 'Gilchrist's Life of Blake.' There the number of the series is given as nine.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 159.—SATAN WATCHING ADAM AND EVE.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

No. 160.—SATAN AT THE GATE OF HELL: THE ENCOUNTER WITH SIN AND DEATH.

Water colour. See No. 114.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

No. 161.—EVE'S DREAM: MICHAEL FORETELLING THE CRUCIFIXION TO ADAM.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

No. 162.—'FATHER, THY WORD IS PASSED; MAN SHALL FIND GRACE.'

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

No. 163.—RAPHAEL AND ADAM IN CONVERSATION: EVE LISTENING TO THE DISCOURSE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

No. 164.—THE CONDEMNATION OF ADAM AND EVE.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

## No 165.—SATAN CALLING UP HIS LEGIONS.

Water colour.

10 inches h., by 8 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 166.—THE ENTOMBMENT.

Water colour.

16½ inches h., by 12¼ inches w.

No. 160 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 167.—LUCIFER SHOWING THE POPE HIS DESTINY IN HELL.

Stamped print, highly finished by hand.

7⅛ inches h., by 10½ inches w.

Lent by George Smith, Esq.

---

## No. 168.—THE SACRIFICE OF JEPHTHA'S DAUGHTER.

Water colour.

14¼ inches h., by 13¼ inches w.

No. 44 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 169.—CHRIST RAISING THE SON OF THE WIDOW OF NAIN.

Water colour.

14 inches h., by 13 inches w.

No. 148 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

## No. 170.—'THOU WAST PERFECT TILL INIQUITY WAS FOUND IN THEE.'

Water colour.

16½ inches h., by 13¼ inches w.

No. 181 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 171.—LAMECH AND HIS TWO WIVES.

Colour printed.

17 inches h., by 23½ inches w.

No. 19 in Gilchrist & Rossetti's Catalogue.

Lent by Capt. Butts.

---

## No. 172.—NEWTON.

Colour printed.

18⅛ inches h, by 23¼ inches w.

No. 22 in Gilchrist & Rossetti's Catalogue. See page 376, Vol. 1.

Lent by Captain Butts.

---

## No. 173.—MARY MAGDALENE AT THE SEPULCHRE.

'She turned herself, and saw Jesus standing.'

Water colour.

17 inches h., by 12¼ inches w.

Lent by F. T. Palgrave, Esq.

---

## No. 174.—SATAN, SIN, AND DEATH, AT THE GATE OF HELL.

Water colour. This fine drawing is exactly the same size as the series lent by Mr. Strange. The same design is also to be found in the smaller set of drawings from 'Paradise Lost,' sent by Mr. Aspland.

19½ inches h., by 13¾ inches w.

Lent by R. P. Cuffe, Esq.

## No. 175.—THE CREATION OF EVE.

Water colour. See for this and following works, No. 158.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 176.—EVE ADMINISTERING TO ADAM AND RAPHAEL.

Water colour.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 177.—'FATHER, THY WORD IS PASSED; MAN SHALL FIND GRACE.'

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 178.—ADAM AND EVE LED OUT OF PARADISE.

Water colour.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 179.—SATAN, AS A TOAD, HAUNTING THE DREAM OF EVE.

Water colour.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

---

## No. 180.—EVE EATING THE FORBIDDEN FRUIT.

Water colour.

19½ inches h., by 15⅝ inches w.

Lent by C. J. Strange, Esq.

## No. 181.—THE FALL OF THE REBEL ANGELS.

19½ inches h., by 15½ inches w.
*W. Blake*, 1808.

Lent by C. J. Strange, Esq.

---

## No. 182.—SATAN CALLING UP THE REBEL ANGELS.

Tempera (fresco), very highly finished and very fine. No. 47 in Catalogue, 'Gilchrist's Life.' One of the pictures exhibited by Blake at Broad Street, 1809.

20½ inches h., by 15¾ inches w.

Lent from Petworth.

---

## No. 183.—AGE TEACHING YOUTH.

Small water colour, possibly an illustration to a 12mo. volume. No. 219 in Catalogue, 'Gilchrist's Life.'

4½ inches h , by 3⅛ inches w.

Lent by George Smith, Esq.

---

## No. 184.—THE FLIGHT INTO EGYPT.

Water colour. No. 69 in Catalogue, 'Gilchrist's Life.'

13⅞ inches h., by 14½ inches w.
Signed '*W. B.*, 1806, *inv.*'

Lent by Lord Houghton.

---

## No. 185.—BREACH IN THE CITY WALL: MORNING AFTER THE BATTLE.

Water colour. No. 5 in Catalogue, 'Gilchrist's Life.' Exhibited at the Royal Academy Exhibition, 1784.

11½ inches h., by 15 inches w.

Lent by J. F. Hall, Esq.

---

## No. 186.—JOB xlii. 10.

Water colour.

9 inches h., by 11¼ inches w.

Lent by A. A. Weston, Esq.

## No. 187.—THREE STUDIES FROM THE HISTORY OF ENGLAND.

Water colour. Probably No. 225 in Catalogue, 'Gilchrist's Life.'

Lent by A. A. Weston, Esq.

---

## No. 188.—JOB SURROUNDED BY HIS FAMILY, AND JOB AND HIS THREE DAUGHTERS.

Two water-colour sketches.

9½ inches h., by 7½ inches w.; and 8 inches h., by 10 inches w.

Lent by A. A. Weston, Esq.

---

*The following 12 drawings, illustrating Milton's 'Paradise Regained,' were executed for Mr. Butts. See 'Gilchrist's Life,' Vol. I. page 335. No. 100 in Catalogue, and there dated 1825.*

## No. 189.—CHRIST RETURNING TO MARY.

The two other figures appear to represent Joseph and the Baptist.

6½ inches h., by 5⅛ inches w.

Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 190.—CHRIST ON THE PINNACLE OF THE TEMPLE.

Water colour. The Temple is of Gothic type, with many pinnacles.

6½ inches h., by 5¼ inches w.

Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 191.—MARY AT HER DISTAFF, WATCHED BY TWO ANGELS.

Water colour.

6¾ inches h., by 5⅜ inches w.

Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

## No. 192.—SATAN IN COUNCIL.

Water colour. The devils are seated in yellow fire.
6⅞ inches h., by 5¼ inches w.
Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 193.—CHRIST'S TROUBLED DREAM.

Water colour. Serpents, a lion, &c. haunt the Sleeper.
6½ inches h., by 5¼ inches w.
Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 194.—CHRIST REFUSING THE BANQUET OFFERED BY SATAN.

Water colour.
6¾ inches h., by 5⅝ inches w.
Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 195.—CHRIST AND THE BAPTIST, WITH TWO ANGELS.

Water colour.
6¾ inches h., by 5½ inches w.
Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

---

## No. 196.—THE BAPTISM OF CHRIST.

Water colour.
6¾ inches h., by 5¼ inches w.
Signed '*W. Blake, imv.*'

Lent by John Linnell, sen., Esq.

## No. 197.—THE FIRST TEMPTATION.

'Command that these stones be made bread.'

Water colour.

6½ inches h., by 5⅝ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

---

## No. 198.—CHRIST MINISTERED TO BY ANGELS.

Water colour.

6½ inches h., by 5⅜ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

---

## No. 199.—MORNING CHASING AWAY THE PHANTOMS.

Water colour. The first of the series.

6½ inches h., by 5¼ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

---

## No. 200.—THE SECOND TEMPTATION.

Satan displaying the kingdoms of the earth.

Water colour.

6⅞ inches h., by 5¼ inches w.

Signed '*W. Blake, inv.*'

Lent by John Linnell, sen., Esq.

---

## No. 201.—THE SPIRITUAL FORM OF W. PITT GUIDING BEHEMOTH.

Tempera (fresco). We must refer to No. 126 for the reference to Blake's own description of this surprising but inexplicable invention. No. 2 in Blake's Exhibition in Broad Street, 1809. Not in Catalogue, 'Gilchrist's Life.'

29 inches h., by 24 inches w.

Lent by Samuel Palmer, Esq.

## No. 202.—THE GOOD AND EVIL ANGELS STRUGGLING FOR POSSESSION OF A CHILD.

Colour printed. No. 20 in Gilchrist & Rossetti's Catalogue.
17½ inches h., by 23¼ inches w.

Lent by Capt. Butts.

---

## No. 202*.—FIRE.

Water colour. No. 54 in Gilchrist & Rossetti's Catalogue.
12½ inches h., by 16¾ inches w.

Lent by Capt. Butts.

---

## No. 203.—ST. MATTHEW.

Blake's representation of Inspiration. The Evangelist shows surprise at the Gospel brought down to him by the Angel. The description in Gilchrist & Rossetti's Catalogue, No. 28, is different. It is there said, 'The Angel is showing him a roll, written with blood-red characters of the Hebrew type — the record of the Lamb that was slain. Matthew starts back amazed at the riches of the grace of God.'

Tempera.

14¾ inches h., by 10 inches w.

Lent by W. B. Scott, Esq.

---

## No. 204.—HECATE.

Colour printed. No. 228 in Gilchrist & Rossetti's Catalogue.
17⅛ inches h., by 22½ inches w.

Lent by Capt. Butts.

---

## No. 205.—ELOHIM CREATING ADAM.

Colour printed. No. 18 in Gilchrist & Rossetti's Catalogue.
16⅝ inches h., by 21 inches w.

Lent by Capt. Butts.

## No. 206.—'THOU ART FAIRER THAN THE CHILDREN OF MEN.'

Water colour, over a strong ground of pencilling. No. 62 in Gilchrist & Rossetti's Catalogue.

14¾ inches h., by 12¾ inches w.

Lent by Capt. Butts.

---

## No. 207.—THE COMPASSION OF PHARAOH'S DAUGHTER ON FINDING OF MOSES.

Water colour. No. 115 in Gilchrist & Rossetti's Catalogue.

12¾ inches h., by 12½ inches w.

Lent by Capt. Butts.

---

## No. 208.—'UNTO ADAM ALSO AND TO HIS WIFE DID THE LORD GOD MAKE COATS OF SKINS.'

Genesis iii. 21.

Water colour. No. 45 in Gilchrist & Rossetti's Catalogue.

15½ inches h., by 11¼ inches w.

Lent by Capt. Butts.

---

## No. 209.—RUTH, THE DUTIFUL DAUGHTER-IN-LAW.

Water colour. No. 46 in Gilchrist & Rossetti's Catalogue. 'Extremely beautiful.'

13¾ inches h., by 12¾ inches w.

Lent by Capt Butts.

---

## No. 210.—THE FOUR-AND-TWENTY ELDERS CASTING THEIR CROWNS BEFORE THE DIVINE THRONE.

Water colour. No. 63 in Gilchrist & Rossetti's Catalogue.

13¾ inches h., by 11½ inches w.

Lent by Capt. Butts.

## No. 211.—SATAN CALLING UP HIS LEGIONS.

Tempera (fresco). This is a second picture, of admirable power, of this subject. We must enter this work, as we have done No. 182, as exhibited by Blake at Broad Street, Golden Square, in 1809, and leave the question as to which of the two pictures was actually there undecided. No. 47 in Catalogue, 'Gilchrist's Life.'

21 inches h., by 16½ inches w.

Lent by Samuel Palmer, Esq.

---

## No. 212.—SUBJECT FROM MILTON'S 'PARADISE LOST.'

Water colour. This is similar in design to the same subject sent by Mr. Strange. This is probably the first executed.

19¾ inches h., by 15¼ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 213.—SUBJECT FROM MILTON'S 'PARADISE LOST.

Water colour. The above remarks apply here also.

20 inches h., by 15½ inches w.

Lent by John Linnell, sen., Esq.

---

## No. 214.—SUBJECT FROM MILTON'S 'PARADISE LOST.'

Water colour. Same as above.

19¾ inches h., by 16 inches w.

Lent by John Linnell, sen., Esq.

---

## No. 215.—THE WISE AND FOOLISH VIRGINS.

Water colour. No. 94 in Catalogue appended to 'Gilchrist's Life.' A very fine work. 'The Wise Virgins are in a serried upright group, the Foolish Virgins distracted and scattered, some on their knees. Above them an Angel, floating in a horizontal position, blows his trumpet for the coming of the Bridegroom.'

14½ inches h., by 13 inches w.

Lent by John Linnell, sen., Esq.

## No. 216.—THE DEATH OF THE VIRGIN MARY.

'Then saith He to the disciple, Behold thy mother.'—St. John xix. 27.

Water colour. Splendid effect of rainbow tints, within which stands St. John. Angels attend the deathbed. No. 42 in Gilchrist & Rossetti's Catalogue.

14⅞ inches h., by 14⅝ inches w.

Lent by Capt. Butts.

---

## No. 217.—SAMSON SUBDUED.

'And she made him sleep on her knees,' &c.—Judg. xvi. 19.

Water colour. No. 60 in Gilchrist and Rossetti's Catalogue.

15½ inches h., by 14⅛ inches w.

Lent by Capt. Butts.

---

## No. 218.—THE DEATH OF ST. JOSEPH.

'Into Thy hands I commend my spirit, for Thou hast redeemed me.'—Psalm xxxi. 6.

Water colour. A companion design to No. 216, the rainbow appearing also. Joseph is tended by Christ and Mary. Very fine invention. No. 43 in Gilchrist and Rossetti's Catalogue.

14⅞ inches h., by 14 inches w.

Lent by Capt. Butts.

---

## No. 219.—AN ALLEGORICAL SUBJECT: A CROWNED FEMALE IN THE CLOUDS.

Indian ink.

5¼ inches h., by 4½ inches w.

Lent by the late W. Fuller Maitland, Esq.

---

## No. 220.—MOTHER RESCUING HER CHILD FROM AN EAGLE.

Indian ink. Design for an engraving illustrating the ballad of 'The Eagle,' by Wm. Hayley, published 1802. Printed for Wm. Blake when at Felpham.

5¾ inches h., by 4¾ inches w.

Lent by the late W. Fuller Maitland, Esq.

## No. 221.—THE 'KING OF THE JEWS.'

Water colour. 'A curious and interesting treatment of the subject of the Crucifixion.' See Catalogue, 'Gilchrist's Life,' No. 155.

13⅛ inches h., by 13⅜ inches w.

Lent by A. A. Weston, Esq.

---

## No. 222.—THE RAISING OF LAZARUS.

Water colour. No. 145 in Catalogue, 'Gilchrist's Life.' It is there described 'grand in emotion and points of view. Lazarus floats up at the word of Christ out of a grave dug in the earth.'

15½ inches h., by 12 inches w.

Signed '*W. B.*'

Lent by Lord Houghton.

---

## No. 223.—Two drawings in one frame:—

### EMBLEM OF THE GRAVE.

A late drawing. Indian ink.

8 inches h., by 6½ inches w.

### LEAR AND CORDELIA.

An early drawing. Water colour.

5 inches h., by 7 inches w.

These two drawings were purchased from Mrs. Blake after his death. The price given, perhaps a nominal one, was £8: a larger price than he usually received in his lifetime.

Lent by Miss Julia Smith.

---

## No. 224.—SAMSON BREAKING HIS BONDS.

Water colour. Painted in 1805. No. 59 in Catalogue in 'Life of Blake.

16¾ inches h., by 14¼ inches w.

Lent by George Smith, Esq

## No. 224.*—ANGELS CONDUCTING THE SOULS OF THE JUST INTO PARADISE.

Indian Ink.

12½ inches h., by 18¾ inches w.

Lent by Tom Taylor, Esq.

---

## No. 225.—A SMALL DRAWING OF THE LAOCOON.

This drawing was made by Blake, in the Royal Academy, for a small plate he made of the Laocoön, in 'Rees's Encyclopædia'; the article on Sculpture being written by Flaxman.

11½ inches h., by 7¾ inches w.

Lent by Alfred Aspland, Esq.

---

## No. 226.—THE TREE OF LIFE, WITH FIGURES DANCING ROUND.

Pencil. A slight sketch, the commencement of a picture.

17¼ inches h., by 13 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 227.—THE COMMENCEMENT OF A PICTURE OF THE LAST JUDGMENT.

Slight sketch in pencil.

17½ inches h., by 13 inches w.

Lent by Alfred Aspland, Esq.

---

## No. 228.—DRAWING OF JUPITER, &c.

From antique marbles, to illustrate Flaxman's article on Sculpture in 'Rees's Encyclopædia.' The glory round the head of the superb Jove is composed of figures.

10½ inches h., by 8½ inches w.

Lent by George Smith, Esq.

---

## No. 229.—TWO PENCIL SKETCHES.

One for Hayley's 'Ballads.'

Lent by George Smith, Esq.

## No. 230.—TWO SKETCHES IN PENCIL (UNEXPLAINED).

Lent by George Smith, Esq.

---

## No. 231.—DEATH.

Sketch in pencil.

9¾ inches h., by 12½ inches w.

Lent by George Smith, Esq

---

## No. 232.—THREE PENCIL SKETCHES.

One for the Death of the Wicked Man, in 'The Grave'; another, 'Eve Tempted.'

Lent by George Smith, Esq.

---

## No. 233.—ADAM AND EVE, WITH ANGELS.

Pencil sketch.

14¾ inches h., by 19½ inches w.

Lent by Mrs. Gilchrist.

---

## No. 234.—SKETCH IN INDIAN INK.

Supposed to be a composition to represent the same sentiment as that in 'The Grave,' called 'The Soul visiting the Recesses of the Grave.'

12¼ inches h., by 8¼ inches w.

Lent by George Smith, Esq.

---

## No. 235.—NEWTON.

Sketch in pencil.

8 inches h., by 10¼ inches w.

Lent by George Smith, Esq.

---

## No. 236.—TWO SKETCHES IN PENCIL.

Probably for his 'Prophetic Books.'

Lent by George Smith, Esq.

## No. 237.—EVE AND SATAN (?).

Pencil sketch.

16 inches h., by 19½ inches w.

Lent by Mrs. Gilchrist.

---

## No. 238.

Two sketches in pencil.

Lent by Mrs. Gilchrist.

---

## No. 239.—TWO SKETCHES IN PENCIL.

Probably for his 'Prophetic Books.'

Lent by George Smith, Esq.

---

## No. 240.—STUDIES OF THE NUDE.

Two sketches in pencil.

Lent by George Smith, Esq.

---

## No. 241.—THE PENCIL SKETCHES OF FIGURE COMPOSITIONS.

Lent by George Smith, Esq.

---

## No. 242.—THE TRANSFORMATION OF THE THIEVES, IN 'DANTE.'

Sketch in pencil.

19¼ inches h., by 13½ inches w.

Lent by George Smith, Esq.

No. 243.—CALIBAN.

Sketch in pencil.

7¾ inches h., by 7 inches w.

Lent by George Smith, Esq.

---

No. 244.—'AND PITY, LIKE A NAKED NEW-BORN BABE.'

Pencil.

14 inches h., by 17½ inches w.

Lent by Mrs. Gilchrist.

---

No. 245.—A LIFE STUDY: TIME.

Lead-pencil drawing.

12¾ inches h., by 17½ inches w.

Lent by A. Macmillan, Esq.

---

No. 246.—TWO SKETCHES IN PENCIL (UNEXPLAINED).

Lent by George Smith, Esq.

---

No. 247.—TWO SYMBOLICAL FIGURES: ONE A SHEPHERD WITH HIS DOG.

Lent by A. Macmillan, Esq.

---

No. 247*.—ENGRAVING BY BLAKE OF SUBJECT FROM THE BEGGAR'S OPERA, PAINTED BY WM. HOGARTH.

Lent by J. R. P. Kirby, Esq.

---

No. 248.—THREE SKETCHES.

Two in black and white; one representing the Deluge.

Lent by A. Macmillan, Esq.

## No. 249 to 266.—ENGRAVINGS BY BLAKE FROM THE BOOK OF JOB.

Lent by Alfred Aspland, Esq.

---

## No. 267.—THE ANCIENT OF DAYS.

A stamped print, coloured by hand for Mr. Tatham, by Blake, on his deathbed.
9⅛ inches h., by 6¾ inches w.

Lent by J. E. Taylor, Esq.

---

## No. 268.—THE ANCIENT OF DAYS.

The same, painted up in water colour, by hand, a very different treatment.
9⅛ inches h., by 6¾ inches w.

Lent by W. B. Scott, Esq.

---

## No. 269.—THE ANCIENT OF DAYS: SETTING A COMPASS ON THE FACE OF THE EARTH.

Two States.

Stamped prints. These show the printing before painting was applied. Nos. 267 and 268 show the great dissimilarity of the treatment by hand. Probably the darkness of the first (267) was unintentional, properly speaking. This anthropomorphic subject was a favourite with him.

Lent by A. Macmillan, Esq.

---

## No. 270.—THREE ENGRAVINGS FROM HIS PROPHETIC BOOKS.

The fourth on the reverse side of Jerusalem, chap. 2.

Lent by A. Macmillan, Esq.

No. 271.—TWO ENGRAVINGS.—SMALL PORTRAIT OF DE HALLER, AND FERTILISATION OF EGYPT.

After FUSELI.

Lent by H. R. Page, Esq.

---

No. 272.—ENGRAVINGS FROM BOOK OF JOB,

Lent by Sir C. Dilke, Bart., M.P.

---

No. 273.—SONGS OF INNOCENCE.

Stamped prints, coloured by hand.

Lent by Miss E. J. Carey.

---

No. 274.—SONGS OF INNOCENCE.

Completing the series. These are printed also on the other sides.

Lent by Miss E. J. Carey.

---

No. 275 & 276.—STAMPED PRINTS: THE SERIES OF SONGS OF INNOCENCE AND EXPERIENCE.

In frames. These are simply as printed, untouched by hand-painting.

Lent by Madame Bodichon.

---

No. 277.—SONGS OF INNOCENCE.

Coloured by hand.

Lent by Miss E. J. Carey.

---

No. 278.—SONGS OF EXPERIENCE.

Ditto.

Lent by Miss E. J. Carey.

## No. 279 & 280.—SIX SUBJECTS FOR MARY WOOLSTONECRAFT'S 'TALES FROM REAL LIFE.'

These six small prints are designed and engraved by Blake.

Lent by W. B. Scott, Esq.

---

## No. 281.—JOSEPH OF ARIMATHEA-AMONG THE ROCKS OF ALBION.

With curious inscription. See reference to this print in 'Introductory Remarks.'
Dated 1773, *Michelangelo Pinxit.*

Lent by Mrs. Gilchrist.

---

## No. 282.—DROWNED FIGURES LYING ON A ROCK BY THE SEA.

Design cut on pewter.

Lent by Mrs. Gilchrist.

---

## No. 283.—LITTLE TOM, THE SAILOR: A POEM OR BALLAD BY MR. HAYLEY, WITH TWO CUTS.

Done on pewter (1800), and printed charitably with great success. It is inscribed: 'Printed for and sold by the widow Spicer, of Folkstone, for the benefit of her orphans.' This was a project set on foot by Hayley to 'help the necessities of a meritorious woman, which Blake entered warmly into. To save all expense, he and Mrs. Blake printed the sheets themselves. It is now very scarce indeed, and consequently highly valued.

Lent by Mrs. Gilchrist.

---

## No. 284.—DEATH OF THE FIRST-BORN.

Engraving.

Lent by Mrs. Gilchrist.

**No. 285 to 287.**—SELECTION OF THE SERIES 'THE GATES OF PARADISE.'

Nine prints in three frames.

Lent by W. B. Scott, Esq.

---

**No. 288.**—STUDY OF THE HUMAN FIGURE.

A stamped engraving. Possibly for his poem of 'Jerusalem.'

Lent by W. B. Scott, Esq.

---

**No. 289.**—ONE OF THE ILLUSTRATIONS TO THE SONGS OF INNOCENCE.

All the stamped prints coloured by hand show interesting differences of treatment.

Lent by Mrs. Gilchrist.

---

**No. 290.**—ENGRAVING: JOB.

Lent by Sir Charles Dilke, Bart. M.P.

---

**No. 291.**—BLAKE'S ENGRAVING ON COPPER OF THE CANTERBURY PILGRIMS.

Lent by Sir W. Stirling Maxwell, Bart.

---

**No. 292.**—SEVENTEEN SMALL DESIGNS FOR THE ECLOGUES OF VIRGIL.

Cut in wood by Blake. The only wood engravings proper done by him.

Lent by Reginald Palgrave, Esq.

**No. 293.**—A TYPICAL FIGURE OF IMMORTALITY.

Lent by Mrs. Gilchrist.

---

**No. 294.**—FOUR ENGRAVINGS.

Caricatures from drawings by Collings and Stothard.

Lent by H. R. Page, Esq.

---

**No. 295 to 301.**—SEVEN ENGRAVINGS ILLUSTRATING DANTE.

These large prints are all that Blake accomplished of the extensive series proposed by Mr. Linnell, the original drawings for which—98 in number—are in that gentleman's possession.

Lent by Alfred Aspland, Esq.

---

**No. 302.**—ONE OF THE ENGRAVED PAGES OF THE POEM 'JERUSALEM.'

Stamped engraving, touched by hand.

Lent by W. B. Scott, Esq.

---

**No. 303.**—DR. YOUNG BURYING HIS DAUGHTER (NARCISSA).

Indian ink drawing.

$8\frac{3}{4}$ inches h., by 11 inches w.

Lent by Mrs. Gilchrist.

---

**No. 304 to 306.**—ELEVEN SMALL STAMPED AND WATER-COLOURED DESIGNS, WITH MAXIMS ON RELIGION, &c.

Three frames, four in each. One contains three only. See No. 310.

Lent by Mrs. Tulk.

No. 307.—FRONTISPIECE TO HIS POEM 'EUROPE.'
A stamped print, touched by hand.

Lent by W. B. Scott, Esq.

---

No. 308.—Three Engravings in one Frame:—

PORTRAIT OF COWPER'S MOTHER.
COWPER'S GARDEN HOUSE.
ST. EDMUND'S CHAPEL.

Lent by H. R. Page, Esq.

---

No. 308.*—ENGRAVING OF THE REV. JOHN CASPAR LAVATER, OF ZURICH.

Lent by Henry Vaughan, Esq.

---

## ILLUSTRATED WORKS BY WM. BLAKE, IN GLASS CASE.

No. 309.—SONGS OF INNOCENCE AND EXPERIENCE.

Lent by Frederick Locker, Esq.

---

No. 310.—NATURAL RELIGION.

Lent by Frederick Locker, Esq.

---

No. 311.—THE GATES OF PARADISE.

Lent by Frederick Locker, Esq.

**No. 312.**—SONGS OF INNOCENCE AND EXPERIENCE.

Lent by Sir C. W. Dilke, Bart.

---

**No. 313.**—URIZEN.

Lent by Frederick Locker, Esq.

---

**No. 314.**—DAUGHTERS OF ALBION.

Lent by Frederick Locker, Esq.

---

**No. 315.**—MS. POETRY IN AUTOGRAPH OF BLAKE.

Lent by Frederick Locker, Esq.

---

**No. 316.**—THE BOOK OF THEL.

Lent by Frederick Locker, Esq.

---

**No. 317.**—AMERICA.

A Prophecy.

Lent by Frederick Locker, Esq.

---

**No. 318.**—SKETCH-BOOK OF BLAKE AND VARLEY: FIGURE OF THE GHOST OF A FLEA.

See 'Portfolio,' July 1771. 'The Ghost of a Flea,' engraved by Varley, in his 'Zodiacal Physiognomy,' and also that in 'Gilchrist's Life,' p. 255, Vol. I., are only the head of this figure. Mr. Varley says: 'This spirit afterwards reappeared to Blake, and afforded him a view of his whole figure, an engraving of which I shall give in this work.' The 'Zodiacal Physiognomy,' however, did not issue a second part. The little sketch-book now shown is Mr. Varley's, and the sketch of 'the whole figure' that referred to by him.

Lent by W. B. Scott, Esq.

## No. 319.—THE 'DESCRIPTIVE CATALOGUE' OF HIS EXHIBITION, 1809.

The Exhibition consisted of 16 Pictures 'painted by W. Blake in water colours, being the ancient method of Fresco painting restored. 1809.'

Lent by George Smith, Esq.

---

## No. 320.—A NOTICE OF EXHIBITION OF PAINTINGS IN FRESCO.

Fly-leaf or circular by William Blake, and describing an invention of a portable fresco, May 1809.

Lent by Alexander C. Weston, Esq.

---

## No. 321.—YOUNG'S NIGHT THOUGHTS.

Illustrations by W. Blake. 2 vols. large folio. This stupendous series of imaginative designs is executed round an inlaid copy of the folio edition of Young. Every page is filled with water-colour inventions, altogether nearly 500 in number. Of course it is impossible to expose these except one at a time.

Lent by Mr. Bain.

---

## No. 322.—PORTRAITS DRAWN BY BLAKE FROM VISIONS.

Lent by George Smith, Esq.

---

## No. 323.—ILLUSTRATIONS OF 'THE PILGRIM'S PROGRESS.'

Water colour.

Lent by Lord Houghton.

# ILLUSTRATED BOOKS ENGRAVED BY WM. BLAKE.

No. 324.—NIGHT THOUGHTS. By Edward Young.

Lent by Mr. Bain.

No. 325.—DESIGNS TO A SERIES OF BALLADS written by Wm. Hayley, and founded on Anecdotes relating to Animals.

Lent by J. R. J. P. Kirby, Esq.

No. 326.—FLAXMAN'S HESIOD. Engraved by W. Blake. See card in case.

Lent by W. B. Scott, Esq.

No. 327.—BLAIR'S GRAVE.

Lent by W. B. Scott, Esq.

No. 328.—HAYLEY'S ESSAY ON SCULPTURE. Three engravings by Blake.

No. 329.—LIFE OF COWPER. 3 vols. Plates by Blake.

No. 330.—FUSELI'S LECTURES ON PAINTING. Plates by Blake.

No. 330.*—LAVATER'S APHORISM. Frontispiece by Blake.

Lent by J. R. P. Kirby, Esq.

No. 331.—ENGRAVING AFTER FUSELI. By Blake.

Lent by W. B. Scott, Esq.

No. 332.—EXAMPLE OF BLAKE'S MANNER OF OUTLINE ENGRAVING.

Lent by W. B. Scott, Esq.

No. 333.—SWEDENBORG'S WISDOM OF ANGELS, with Pencil Notes by Wm. Blake.

Lent by J. R. P. Kirby, Esq.